

" DOCTOR WHO "

Serial 'D'

by

John Lucarotti

Episode 3: "Five Hundred Eyes"

Story Editor: David Whitaker

Designer: Barry Newbery

Producer: Verity Lambert

DIRECTED BY WARIS HUSSEIN

Associate Producer Mervyn Pinfield
 P.A.s Douglas Camfield/
 Penny Joy
 A.F.M. Catherine Childs
 Floor Assistant Bob Fort
 Secretary Barbara Cannell
 Costume Supervisor Daphne Dare
 Make-up Supervisor Ann Ferriggi
 Film Editor John House
 T.O.M. Mark Lewis
 Lighting Supervisor John Treays
 Sound Supervisor Hugh Barker
 Vision Mixer Clive Doig
 Grams. Operator Adrian Bishop-Laggett
 Crew One

OVERNIGHT SET AND LIGHT

(Roll B) TK6 from 10.30 a.m.

(Roll A) TK5 from 2.15 to 5.30 p.m.
and 8.30 to 9.45 p.m.CAMERA REHEARSAL: STUDIO 'D', LIME GROVE. (PABX 3403)Friday, 14th February 1964.

10.30 - 1.00	Camera Rehearsal	
1.00 - 2.00	LUNCH	
2.00 - 3.45	Camera Rehearsal	
3.45 - 4.15	TEA BREAK	
4.15 - 7.00	Camera Rehearsal	(A PHOTOGRAPHER FROM
7.00 - 8.00	DINNER	PUBLICITY WILL BE IN
8.00 - 8.30	Line-up	THE STUDIO BETWEEN
		5.00 & 7.00 p.m.)
8.30 - 9.45	RECORDING (VT/T/21017)	

TRANSMISSION: Saturday, 7th March 1964 - 5.15-5.40 p.m.

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C A S T

Dr. Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Susan Foreman	CAROLE ANN FORD
Marco Polo	MARK EDEN
Tegana	DERREN NESBITT
Ping-Cho	ZIENIA MERTON
Chenchu	JIMMY GARDNER
Malik	CHARLES WADE
Acomat	PHILIP VOSS
Attendant on Ping-Cho	ZOHRA SEGAL
Chinese lady of quality ...	VIOLET LEON
Chinese woman attendant ...	SUK HEE S'HNG
Chinese villagers	CLIM CHOY
	IRENE HO
	PEGGY SIRR
Mongol bandits	GORDON BREMWORTH
	LESLIE BATES
	ROY VINCENTE
	SANTOS WONG
Mongol caravan porters	ETON FING-ON
	AMAN TOKYO

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.3

4 PEDESTALS (CAMs.1 & 2 Ring Pedestals) 3 BOOMS, 1 FISHROD.

SHOTS	PAGE	SCENE	SET	CAMS.	SOUND	TIME
1	1	T/C 1	OPENING TITLES		S.O.F.	
2	1	1	EXT. THE OASIS	2A	A1	Day
3	1	T/C 2	THE PARCHMENT MAP (S/I TITLE & AUTHOR)		S.O.F.	
4-7	1-2	2	EXT. SIDE OF WAGON	2B, 1A	A1, B1	EARLY MORN- ING
8-11	2-3	3	INT. THE SHIP	3A, 4A	C1	EARLY MORN- ING
12	3	3	CONDENSATION CONT. CAPTION: DESERT	2		
13-19	3-5	4	EXT. SIDE OF WAGON	1A, 4B	B1	EARLY MORN- ING
21-26	5-6	5	EXT. THE OASIS	2A, 1B ¹	A2	DAY
27-29	7-9	6	EXT. EDGE OF OASIS	1B ² , 3B	B2 (A2)	DAY
29A	9	T/C	THE PARCHMENT MAP		S.O.F.	
30	9	7	INT. WAY STATION AT TUN-HUANG.	4C	B3	DAY
RECORDING BREAK NO.1						
31-42	9-11	7 a/b	INT. WAY STATION A/D	4C, 3C, 2C ¹⁻² , 1C	B3, C2	DAY
43	11-13	8	EXT. THE COURTYARD.	4C	B3	DAY
44-54	13-16	9	INT. WAY STATION MAIN ROOM.	3C, 2C, 1C	C2,	DAY
			EXT. THE COURTYARD.	4C	B3	
RECORDING BREAK NO.2						
55	16	10	INT. THE CAVE. OUTER CHAMBER.	1E ¹⁻² , 4D	B4 (Fish- rod)	DIM
56-57	16	11	INT. PASSAGEWAY	1E ²	Fishrod	DIM
57A-63	17-18	12	INT. INNER CHAMBER	1F, 2D	A3	DIM
64	18-19	13	INT. OUTER CHAMBER	1E	B4	DIM

/Continued.....

RUNNING ORDER

"DR. WHO" SERIAL 'D' EP.3

SHOTS	PAGE	SCENE	SET	CAMS	SOUND	TIME
65-67	19	14	INT. PASSAGEWAY	4D, 2E	A4 (Fish rod)	DIM
68	19	15	INT. OUTER CHAMBER	1E ¹	B4	DIM
RECORDING BREAK NO.3						
69-73	21	16	INT. WAY STATION. MAIN ROOM	3C, 1C	C2	EVE.
74	21	17	INT. INNER CHAMBER OF CAVE.	2D	A3	DIM
74A-80	21-25	18	EXT. THE COURTYARD	1D, 4C	D3	MOON- LIGHT
RECORDING BREAK NO.4						
81-83	26	19	INT. OUTER CHAMBER OF CAVE	1E, 2E	B4	DARK
84	26-27	20	INT. WAY STATION MAIN ROOM.	3D	C2	INT.
85-86	27-28	21	INT. PASSAGEWAY OF CAVE	1E ² , 4D	B4 (Fish rod)	
87	28	22	INT. OUTER CHAMBER.	1E	B4	NIGHT
88-89	28-29	23	INT. INNER CHAMBER	2D	A3	NIGHT
89A-90	29	24	INT. OUTER CHAMBER	1E, 3E	B4	NIGHT
91			TRAIL CAPTION: (Slide) Next Episode THE WALL OF LIES			
92			ROLLER CAPTION Starts: Dr. Who ... WILLIAM HARTNELL Ends: Associate Producer: MERVYN PINFIELD	2		
93			SLIDE Producer: VERITY LAMBERT			
94			CAPTION CARD Directed by ARIS HUSSEIN	4		

"DOCTOR WHO"

by

John Lucarotti

EPISODE THREE: "Five Hundred Eyes"

SERIAL 'D'

STANDBY TK5

RUN TK5

1. FADE UP TELECINE 1 (Dur: 26")

Opening titles "Dr. Who"

S.O.F.

STANDBY TK6

MIX TO

2. 2 A 2A, A1

MCU TEGANA

1. EXT. THE OASIS.

TRACK IN to
CU TEGANA

(TEGANA IS DRINKING
FROM A GOURD.

PAN
DOWN TO CU

HE HOLDS UP THE
GOURD IN FRONT OF HIM)

WELL RUN TK6

TEGANA: Here's water, Marco Polo.
Come and get it.

S/I SLIDE: "Five Hundred
Eyes"

(HE UPENDS THE GOURD
AND POURS WATER ON
TO THE GROUND)

Q.9 Band 4
on slide
s/i

S/I SLIDE: "by John Lucarotti"

FADE SLIDE

Fade music
on comment-
ary

MIX TO

3. TELECINE 2 (Dur: 32")

The Parchment Map
tracing the route from
the Plain of Pamir to
Kashgar, Yarkand and
Lop. Then out
into the desert and
northwards towards
the oasis.

S.O.F.

POLO: What has happened to Q Wind
Tegana? Is he lost? Perhaps
he never found the oasis. But
in the hope he did, I inched our
caravan forward through the night.
What misery! A bitterly cold
wind swept down from the north
and set up shivering as we
stumbled on. The poor old Doctor,
he's exhausted in his caravan
and Susan does what she can to
help him. I fear the end is
not far off.

2 TO B QUICK

END TELECINE

Fade up
Q.9 Band 4
on MIX to
last through
scene.

4. MIX TO

2 B

2B, A1, 1A, B1

TIGHT 2/S
POLO/PING-CHO

2. EXT. THE SIDE OF THE DAY WAGON.

(1 next - MC 4/S:
POLO/PING-CHO/IAN/BARBARA)

2B, A1, 1A, B1

2. EXT. THE SIDE OF THE DAY WAGON.

TIGHT 2/S
POLO/PING-CHO

(POLO AND PING-CHO
STAND BY WAGON.

IAN AND BARBARA
COME ROUND BACK
OF WAGON FROM
OTHER SIDE)

POLO: No sign of Tegana.

5. 1 A
MC 4/S POLO/PING-CHO/
IAN/BARBARA

IAN: Nothing but sand.

POLO: Tegana is our only hope.

BARBARA: Surely he should be
here by now.

6. 2 B
2/S a/b

POLO: He could not start back
from the oasis in the dark for
fear of missing us.

PING-CHO: Then he must yet come.

On POL's move
7. 1 A
Shot a/b

POLO: Of course.

IAN: It'll be hot again soon.
Shall we move on, Marco?

POLO: Without water, we will
not travel very far.

Lose POLO

2/S IAN/BARBARA

BARBARA: What about Doctor Who
and Susan? They're still in
the Tardis.

IAN: Let them sleep on,
Barbara.

CUT

8. 4 A
CU DR. WHO

3A, C1, 4A

3. INT. THE SHIP.

Q. Ship noise

(3 next - MCU SUSAN)

(8 on 4)

CU DR. WHO

3A, 61, 4A

3. INT. THE SHIP.

Ship noise

STANDBY TK5

(DR. WHO IS ASLEEP
ON COUCH. A DROP
OF WATER FALLS ON
TO HIS CHEEK)

DR. WHO: Hmm - water.

(HIS EYES OPEN WIDE.
HE STRUGGLES INTO
A SITTING POSITION)

DR. WHO: Water!

(HE LOOKS AT SUSAN,
ASLEEP IN A CHAIR)

Susan - Susan - wake up,
child. Quickly./

9. 3 A
MCU SUSAN

WHO into
2/S

(SUSAN WAKES)

Fav. WHO

Get cloths and cups to catch
the water. We mustn't lose
a drop - not a drop.

4 TO B QUICK

(SHE CROSSES TO HIM)

SUSAN: Lie down, Grandfather.
Try to rest.

10. TELECINE 3 (Dur: 7")
Water on panel

END TELECINE

DOCTOR WHO: Do you understand? Look -
water - everywhere and unless
we collect it quickly/it'll
evaporate as the ship heats
up in the sun.

11. 3 A
2/S a/b

Lose SUSAN

Fav. WHO to panel

(SUSAN JUMPS UP AND
GRABS CUPS FROM
CUPBOARD.
DR. WHO PUTS HAND
AGAINST BULKHEAD
AND DRAWS IT AWAY WET)

12. MIX TO
2

CAPTION: Desert
PANNING shot L.
to R. Focus,
defocus.

B1, 1A, 4B

4. EXT. THE SIDE OF THE DAY WAGON.

Q.9
Take 4
on mix

CUT

13. 1 A
ML GROUP SHOT
IAN in L. fgd.

(4 next - M. GROUP SHOT)

(13 on 1)

B1, 1A, 4B

9 Take 4

ML GROUP SHOT
IAN in L. fgd.

4. EXT. THE SIDE OF THE DAY WAGON.

(POLO, BARBARA AND
PING-CHO SIT AGAINST
SIDE OF WAGON.
IAN STANDS)

CRAB past IAN
HOLDING GROUP
at back in shot

IAN: Not a sign of him.

BARBARA: There's still time, Ian.

SUSAN AND WHO
into shot

(DR. WHO AND SUSAN
APPEAR CARRYING
JUGS OF WATER)

14. 4 B
M. GROUP SHOT
POLO/BARBARA/SUSAN/WHO

SUSAN: Look -- water!..
Have some./

Fade music
slowly

2 TO A

3 TO B

(SHE HANDS JUG
TO BARBARA, WHO
SIPS FROM IT
AND PASSES IT ON
TO PING-CHO.
SHE GIVES IT TO
IAN, IAN GIVES IT
TO POLO)

POLO: This was in your caravan?

DOCTOR WHO? In a manner of
speaking, yes.

15. 1 A
CU WHO

POLO: But you weren't carrying
any, Doctor./

DOCTOR: Of course we weren't
carrying any. Do you think I
would have allowed us to get
into this state if I had water?
It's condensation. You understand,
condensation. The walls are
running with water. You
understand, Chesterton?/

16. 4 B
MC 3/S IAN/POLO/WHO

POLO: No. I do not understand.
The Doctor lied to me.

(1 next - M. GROUP SHOT)

(16 on 4)

IAN: No he didn't. It's condensation. Condensation's just a name. Last night was cold and as the outside of the ship cooled, moisture formed on the inside. /

17. 1 A
M. GROUP SHOT
POLO/IAN/SUSAN/WHO

POLO: The Doctor lied to me.

SUSAN: We collected it with these. /

18. 4 B
CU POLO

POLO: I have seen it happen.
Let me see you drink it. /

19. 1 A
GROUP SHOT a/b

TRACK IN towards
IAN and SWING shot
to CU POLO

(HE TAKES JUG AND
PASSES IT TO BARBARA)

DOCTOR: Steady, steady.

SUSAN: Not too much.

NO SHOT 20

BARBARA: Then we can wait
for Tegana here

POLO: No, Barbara. We shall
go and meet him.

1 TO B

MIX TO

21. 2 A 2A, A2, 1B¹
MCU TEGANA 5. EXT. THE OASIS. Q. Wind sound

PULL BACK slowly
as he talks

(TEGANA IS FILLING
A GOURD WITH WATER)
POLO & BARBARA ARE
WITH HIM)

TEGANA: Last night when I
arrived, there were bandits
here. So I had to wait in
hiding. This morning when
they left I filled the
gourds. I was about to ride
back to you when I saw your
caravan cross the horizon.

4 TO C

Include BARBARA and
POLO in 3/S at L. and
R. of frame
BARBARA/TEGANA/POLO

POLO: Had the Doctor not
discovered water, Tegana
might have been too late
to save us.

(1 next - CU BARBARA)

(21 on 2)

BARBARA: Are these bandits likely to return?

TEGANA: No. This morning before they left I crept up to the oasis and overheard them planning to ride for Karakorum. /

22. 1 B¹
CU BARBARA

BARBARA: Karakorum? That used to be to the North on the great steppes, wasn't it? /

23. 2 A
2/S TEGANA/POLO

POLO: It still is, Barbara. The sooner we leave here the better. /

24. 1 B¹
CU BARBARA

BARBARA: But Marco!

(o.o.v.)

POLO: Barbara - this oasis is dangerous.

We must not stay here.

BARBARA: But everyone needs rest, Marco. And the Doctor's still very weak. /

25. 2 A
MC 3/S BARBARA/TEGANA/
POLO

POLO: We shall stay until tomorrow morning. No longer. Go and tell the others.

Lose BARBARA

(BARBARA LEAVES)
(TEGANA LAUGHS)

PAN TEGANA to well,
Losing POLO

POLO: What are you laughing at?
TEGANA: I don't believe their story of the water forming itself inside their caravan, do you?

26. 1 B¹
2/S TEGANS/POLO

POLO: I know it to be true, Tegana.

Q. 9A

TEGANA: I have warned you, Marco. Kublai Khan will never see the caravan that flies. Nor you Venice. That old man's a magician.

CUT TO

1B², A2, 3B, B2

27. 3 B
CU WHO

6. EXT. THE EDGE OF THE OASIS.

(1 next -
MCU BARBARA)

(27 on 3)

1B², A2, 3B, B2

6. EXT THE EDGE OF THE OASIS.

CU WHO

PULL BACK to MC 2/S
IAN/WHO in R. fgd.

(IAN AND DOCTOR WHO
LOOK OUT OVER THE
DESERT)

Fade music

TRACK IN with WHO
Holding 2/S

DOCTOR WHO: I might be able
to finish it in a week, or a
little less.

BARBARA into 3/S
BARBARA/IAN/WHO

(BARBARA COMES UP.
SUSAN AND PING-CHO
ARE WITH HER)

BARBARA: We're leaving
tomorrow.

DOCTOR: Always rushing off
somewhere! A few days' rest
would do all of us a world
of good!

TRACK IN to MC 2/S
BARBARA/IAN losing
WHO

BARBARA: Marco's concerned
about bandits.

28.

1

B²

MCU BARBARA

/Well, if there were,
they certainly kept it clean.

PULL BACK to include
IAN and WHO in 3/S
IAN/BARBARA/WHO

BARBARA: Look at the place.
Last night was cold. But
there's no evidence of a fire
having been lit. What did
they do? Sit and shiver?

(3 next - M. GROUP SHOT)

IAN: It's possible they didn't want anyone to know they were here.

BARBARA: Well, that may be true; but I think Tegana just said there were bandits here as an excuse for not coming back to us with the water.

STANDBY TK6

IAN: Could be; what do you think, Doctor?

DOCTOR: He's a savage, like all the rest of them. /

29. 3 B
 M. GROUP SHOT
 POLO/TEGANA/IAN/WHO/
 BARBARA

IAN: Well, we'd better ask Tegana.

TEGANA: Ask Tegana what?

TRACK IN to fav.
POLO and TEGANA

IAN: How many bandits were there?

TEGANA: Twelve.

PULL BACK with POLO
on his move to
WHO in fgd.

IAN: Last night was cold.
Did they light a fire?

POLO: If they had, Ian, the remains of it would still be visible.
Doctor, Miss Wright may have told you we are leaving here tomorrow. So get all the rest you can today. Doctor, you may use your caravan again, but before we leave it will be locked and the key handed over to me.

RUN TK6

DOCTOR: I see, my dear young man, you have no concept about anything, have you? You don't seem to realise you're talking
(cont..)

(TK6 next)

(29 on 3)

DOCTOR: (cont..) to a man
of superior intellect with
many letters after his name.

(FADE OUT DURING
THIS SPEECH)

MIX TO
29A. TELECINE 4 (Dur: 34")

The Parchment Map.

The map traces the route
across the rest of the
Desert to the City of
Tunhaung.

Q. 7 Take 2
POLO: My conscience pricks
me! I was adamant - despite
the Doctor's protests - that
the key to his caravan be
handed over to me. Now we
journey on across this
awful desert. And I shall
not rest until I see the
temple spires of the city of
Tun-Huang.

END TELECINE

MIX TO
30. 4 C 4C, B3 Fade music
MLS WAY STATION 7. INT. WAY STATION AT TUN-HUANG. Bring
up
crowd

PAN extreme L.
and TRACK IN to
CU three people
looking at Tardis.

(TARDIS IS SET
UP IN THE
COURTYARD)

TRACK IN TO CU TARDIS

F A D E T O B L A C K

1 TO C
2 TO C
3 TO C

RECORDING BREAK NO. 1

C TO 2

FADE UP
31. 4 C 1C, 3C, C2, 2C¹⁻², 4C, B3.
MLS WAY STATION 7. (cont.) INT. WAY STATION A/B Fade in
crowd
SUSAN at window Q.7 Take 2
EXTRAS passing (BARBARA IS WITH
PING-CHO AND
SUSAN)

32. 2 C¹
MLS ROOM

CRAB L. past fgd.
pillar, holding
SUSAN and tighten
shot on table
BARBARA/PING-CHO/SUSAN/
POLO

SUSAN: I've never seen so many
temples in my life.

PING-CHO: Tun-Huang is a
famous city, Susan.

NO SHOTS 33 TO 36

37. 1 C
MLS TEGANA/BARBARA/
PING-CHO/SUSAN/POLO - 9 -
(3 next - CU POLO)

Aren't

BARBARA: / The Caves of the
Thousand Buddhas are near
here?

Fav. POLO as he
comes to sit.
Lose TEGANA

POLO: Have you seen the
drawings of the Cave of Five
Hundred Eyes, Barbara?

BARBARA: No, Marco. I
haven't.

PING-CHO: I do not know that
one either, Messer Marco.

BARBARA: I'm intrigued by
this Cave, Marco. Why is it
called Five Hundred Eyes? /

37A. 3 C
CU POLO

POLO: On the walls are carved
the faces of two hundred and
fifty evil men who lived there.
They were / the Hashshashins.

38. 2 C¹
M. GROUP SHOT
TEGANA framing L. fgd. /
PING-CHO / BARBARA / SUSAN

(1 next - CU BARBARA
reaction) - 10 -

(38 on 2)

NO SHOT 39

SUSAN: Hashshashins?

POLO: They were so named
because they used a drug
called Hashish. /

40. 1 C
CU BARBARA reaction

SUSAN: Are there still
Hashshashins living in the
cave? /

41. 2 C
Shot a/b

POLO: No, Susan. They were
put to the sword twenty years
ago by a great Mongol conqueror
named Hulagu.

PING-CHO: There is a story of
Hulagu and the Hashshashins.

SUSAN: Will you tell it to me?

PING-CHO: Later - if you
wish, Susan.

SUSAN: Why not now?

42. 1 C
BARBARA reaction

PING-CHO: It needs preparation. /

43. MIX TO
4 C
MLS YARD
People passing
IAN in L. fgd.
WHO beyond

B3, 4C

8. EXT. THE COURTYARD.

Q. crowd noises

Q. At the
Palace Gates

(TARDIS IS SET UP
IN ONE CORNER.
IAN AND DOCTOR WHO
STAND LOOKING AT IT) Keep all
through
scene

DOCTOR: Now that we shall
be staying in places like
this most of the time, I shall
be able to get on with the
work again.
The circuit, dear boy, the
circuit.

(2 next - MLS room)

(43 on 4)

CRAB L. on WHO's
approach, holding
2/S IAN/WHO

IAN: But aren't you
forgetting something, Doctor?

DOCTOR: Everyone will be
much less vigilant. I shall
be able to sneak into the
Tardis. Don't worry about that.

IAN: I wasn't thinking about
that, Doctor. But you've handed
over the key of the Tardis to
Marco.

DOCTOR: A key, Chesterton.
Not that he could use it anyway.

(DOCTOR WHO TAKES
A KEY FROM HIS
POCKET AND SHOWS
IT TO IAN)

IAN: You mean you've got
another?

DOCTOR: Where do you think I
got it? I made it.

IAN: Made it! When?

DOCTOR: The night at the oasis.
It was the only chance I had.

IAN: Well, I'll be - you sly
old fox.

SUSAN into 3/S
IAN/SUSAN/WHO

(SUSAN COMES UP)

IAN: You knew about it,
Susan?

SUSAN: Of course, Ian.
Grandfather and I share many
secrets.
What do you know about the
Hashashins, Grandfather?

(2 next - MLS room)

(43 on 4)

DOCTOR: Let me think.
They were some kind of
sect. Why?

SUSAN: Ping-Cho is going
to tell a story about them
later. I thought you might
like to hear it.

PAN them to door

DOCTOR: I would. Yes,
I would. Very much.

MIX TO
44. 2 C 3C, C2, 2C, 1C (+ 4C, B3 - Courtyard)

MLS ROOM towards 9. THE MAIN ROOM.
stairway.

BARBARA into shot

(IAN IS IN THE
MAIN ROOM.
BARBARA COMES
DOWN THE STAIRS)

NO SHOTS 45 to 47

IAN into 2/S

BARBARA: Ian there's something
I've been wanting to tell you.

CHENCHU seen beyond

IAN: Oh? What is it?

BARBARA: It's about Tegana.
I caught him off -

TEGANA seen beyond

(TEGANA IS STANDING
JUST OUTSIDE THE
DOOR)

CRAB L. with
BARBARA to staircase

(POLO COMES INTO
THE ROOM FROM
COURTYARD)

(3 next - Profile shot
PING-CHO)

POLO: I think you will enjoy
this, Barbara. Ping-Cho is
a good story-teller.

PING-CHO into shot

PAN her L. as she sits

(SUSAN AND DOCTOR WHO
COME INTO THE ROOM
FROM THE COURTYARD.
PING-CHO COMES
DOWN STAIRS.
SUSAN DASHES OVER
TO HER)

SUSAN: Ready, Ping-Cho?

As Ping-Cho starts
story Q. BBC disc
14511 or
Q.4 Take 1

PING-CHO: Ready.

SUSAN: Come on everyone.
Sit down.

IAN: Barbara, come and sit here.

BARBARA: I'm all right here, thank
PING-CHO: Gracious maidens, you,
gentle lords

Pray attend me while I tell my tale
Of Ala-eddin, the Old Man of the
Mountains

Who by devious schemes, evil designs
And foul murders ruled the land.
No host of arms, no vast array
Of banners served this wicked lord.
They were but few - ruthless,
reckless men

Who obeyed his cruel commands.
Thus did he persuade them.

Promising paradise, he gave his
followers

A potent draught and whilst they
slept

Transported them to a vale where
streams

Of milk and honey, wine and water
flowed.

Here were gardens and flowers of
every hue

And essence; here, too,

Golden pavilions outshone the sun

And even the start of heaven envied

The bejewelled interiors strewn

With incomparable silks, tapestries,

And treasures. Hand-maidens,

dulcet voiced

Soft of face, attended them, and

thus bemused

Did they dwell in this man-made

paradise (CONT)

MIX TO

48. 3 C
PROFILE SHOT PING-CHO
Med. fgd. Others seen
beyond

49. 2 C
MCU PING-CHO
PULL BACK
As PING-CHO Stands
As she turns

49A. 3 C
MCU PING-CHO

She sits

(2 next - MCU PING-CHO)

PING-CHO: (CONT)

50. 2 C
MCU PING-CHO
TRACK IN to CU
SHE stands
PULL BACK to MS
51. 3 C
M. GROUP SHOT
PING-CHO in L. fgd.
52. 1 C
M. GROUP SHOT
PAN to see BARBARA
53. 4 C
MS DOORWAY
TEGANA leaving
HOLD SHOT as BARBARA comes past Cam.
54. 3 C
GROUP SHOT a/b
Fav. PING-CHO on moves
- Until Ala-eddin intent upon some evil deed
Proffered again the Hashish draught
And brought them sleeping to his castle.
Are we cast out of Paradise
Awakening, they cried. Not so.
Go abroad, seek out mine enemies
And strike them down. But care not
For your lives. Paradise is eternal.
So terror stalked the land for many years.
Until the day came mighty Hulagu
To stand before Ala-eddin's lair
For three long years in siege.
And thus fell Ala-eddin and his men.
Now honest hands reap harvests of life
From the soil where death and evil
Reigned. And those who journey/
Through the vale are heard to say
'tis truly paradise today.
- (PING-CHO CURTSIES
AND EVERYONE
APPLAUDS.
ALL BUT BARBARA
CROWD ROUND PING-CHO./
SHE SLIPS OUT OF
THE DOOR AFTER TEGANA)
- DOCTOR: That was delightful,
Ping-Cho.
- PING-CHO: My lord is kind.

POLO: Thank you, Ping-Cho.

GROUP SHOT
WHO/SUSAN/IAN/
PING-CHO at R. fgd.

IAN: Wonderful, Ping-Cho.
Susan did you know the
Hashashins gave their name to
the English language?

SUSAN: Assassins.IAN: That's right.

(Recording Break next)

(54 on 3)

SUSAN: Is Ala-eddin's lair near here, Ping-Cho?

PING-CHO: No, Susan. It was on a mountain called Mount Alumet in Persia.

SUSAN: But earlier Messer Marco said that Halagu killed some Hashashins near here.

POLO into shot at back

POLO: He did, Susan. Some of Ala-eddin's followers lived here. In the cave of five hundred eyes.

F A D E D O W N

1 TO E
2 TO D
4 TO D

RECORDING BREAK NO. 2

A TO 3
B TO 4

55. 1 E¹ B4, 1E¹⁻², 4D (Fishrod)
CU MASK on wall 10. INT. THE CAVE. OUTER CHAMBER.
PULL BACK to include fgd. pillar Q. Cave music (Tristram's tape) to last through cave scenes
CRAB L. round pillar to catch MALIK in L. fgd. See cave entrance
TEGANA: Malik! Malik!
MALIK: Who calls my name?
TEGANA into 2/S
TEGANA/MALIK
TEGANA: The Mongol War Lord Tegana in the service of Noghai.
TIGHTEN 2/S

(MALIK MOVES FROM THE SHADOWS AND SHUFFLES OVER TO TEGANA)

MALIK: We have waited for you, Tegana.

TEGANA: You need wait no more, old man. What word have you from Noghai?

MALIK: You shall hear it. Come.

PAN them to passageway

MIX TO

56. 4 D 1E², Fishrod
2/S TEGANA/MALIK 11. INT. THE PASSAGEWAY.
1 TO E² QUICK

(1 next - MLS passage)

(56 on 4)

1E², Fishrod

2/S TEGANA/MALIK

11. INT. THE PASSAGEWAY.

TEGANA AND MALIK
PASS ALONG.

MALIK TURNS ONE OF
THE STALACTITES
HANGING FROM THE
ROOF.

A SECTION OF ROCK
PIVOTS TO REVEAL
AN INNER CHAMBER
AND MALIK AND
TEGANA GO INSIDE)

MIX TO

57. 1 E²
MLS PASSAGE
TEGANA & MALIK
in 2/S

1F, A3, 2D.

57A. 2 D
MCU ACOMAT

12. INT. THE INNER CHAMBER.

TEGANA and MALIK
into shot

(ACOMAT STEPS FORWARD
TO GREET TEGANA) Fade music
slowly

1 TO F

ACOMAT: In the name of Noghai,
welcome.

TEGANA: Acomat! (THEY GREET
EACH OTHER) What word from
Noghai?

ACOMAT: He has formed his
army and marches now for
Karakorum where he will await
news of your success.

PULL BACK fav. TEGANA

HOLD ACOMAT in 2/S

TEGANA: I shall not fail him.

ACOMAT. You failed at Lop.
You were to meet our courier
on the third night in the
desert.

CRAB slightly L.
to include MALIK
in shot

TEGANA: There was a sandstorm.

ACOMAT: He did not return.

(1 next - CU TEGANA)

(57 on 2)

58. 1 F
CU TEGANA
59. 2 D
2/S ACOMAT/MALIK
60. 1 F
CU TEGANA
61. 2 D
CU ACOMAT
62. 1 F
CU TEGANA
63. 2 D
MCU ACOMAT

MALIK: Before the courier left, he spoke of a gift for Noghai.

TEGANA: Yes, a caravan which flies. / It's taken from an old magician who accompanies us. Polo carries it to Kublai Khan.

ACOMAT: With such a caravan. Noghai would be invincible.

TEGANA: You must take it, Acomat. Attack our caravan as we journey towards Sheng-Tu.

PULL BACK QUICKLY
to include TEGANA
as he goes to
See ACOMAT beyond

ACOMAT: It shall be done.

(A MONGOL COMES
OVER TO MALIK
AND WHISPERS IN
HIS EAR)

1 TO E¹ QUICK

TEGANA: Deliver it to Noghai while I go on to Sheng-Tu.

ACOMAT: What about Polo and those who accompany him? Kill them?

TRACK IN to TIGHT 2/S
as TEGANA goes to
ACOMAT

TEGANA: Of course.

(MALIK COMES OVER
TO TEGANA)

Fav. ACOMAT in L. fgd.
as he moves fwd.
MALIK/TEGANA beyond

MALIK: Did a woman accompany you?

TEGANA: No.

TRACK IN to CU TEGANA

MALIK: There is one in the outer chamber now.

64. 1 E
CU BARBARA
- 1E, B4 / Q. Cave Music
13. OUTER CHAMBER.

2 TO E

(4 next - mirror
shot)

(64 on 1)

1E, B4

CU BARBARA

13. INT. THE OUTER CHAMBER.

Cave
Music

PULL BACK TO MLS
BARBARA.

Fav. her on moves

(BARBARA STANDS
ALONG. SHE GOES
DEEPER INTO THE
CAVE UNTIL SHE
COMES TO THE
PASSAGEWAY)

MIX TO

65. 4 D 4D, 2E, B4 (Fishrod)
MIRROR SHOT

14. INT. THE PASSAGEWAY.

MIX TO

66. 2 E
MLS PASSAGE

(BARBARA INCHES
HER WAY ALONG
THE PASSAGE.

BARBARA to Cam.
Hold shot as she turns
and runs back

WATER DRIPS FROM
A STALACTITE.
SHE WIPEs IT
FROM HER FACE.
SHE MOVES ON.)

MIX

67. 4 D
MIRROR SHOT

BARBARA: Rats!

(SHE TURNS AND
STUMBLES BACK
TOWARDS OUTER
CHAMBER)

MIX TO

68. 1 E¹ 1E¹, B4
MLS PASSAGEWAY

15. INT. THE OUTER CHAMBER.

(BARBARA COMES
HURRYING INTO
OUTER CHAMBER -
FACE TO FACE WITH
A MONGOL. HE GRABS
HER AROUND THE
MOUTH)

Q. Gong Clash

F A D E D O W N

RECORDING BREAK NO. 3

1 TO C
2 TO D
4 TO C

A TO 3
B TO 3

FADE UP

3C, C2, 1C

69. 3 C
BCU TEGANA drinking 16. INT..MAIN ROOM AT WAY STATION.

(BARBARA'S PLACE AT
TABLE REMAINS
UNTOUCHED. TEGANA
SIPS TEA. IAN STANDS
AT DOOR LEADING TO
COURTYARD. DOCTOR WHO
SITS. SUSAN STANDS
BESIDE HIM. PING-CHO
WATCHES. POLO STANDS
IN FRONT OF THEM)

POLO
As / speaks

70. 1 C
ML GROUP SHOT
SUSAN/PING-CHO/POLO/
IAN/WHO/TEGANA

POLO: This is the most dangerous
thing she could have done.
What country do you come from
where women can wander alone
in the streets at night? /

71. 3 C 9
CU TEGANA

TEGANA: You will never find her
in Tun-Huang. /

72. 1 C
group shot a/b

IAN: We won't find her sitting
here. I will go and look for
her.

TRACK IN to lose
SUSAN and PING-CHO

POLO: Wait, Ian. We'll search
together. The City's divided
into distinct areas. Tegana,
you will search with us. And
we will meet here again in two
hours' time.

73. 3 C
GROUP SHOT

(TEGANA RISES AND
CROSSES TO DOOR)

DOCTOR: Would you like me
to help?

POLO: No, Doctor, you stay
here. And nobody else leave.

(THE THREE MEN LEAVE)

(2 next - CU MONGOL)

SUSAN: I hope she's all right.

TRACK IN to
MCU WHO

DOCTOR: They'll find her,
Susan. Don't worry.

A3, 2D

74. 2 D
CU MONGOL smiling. 17. INT. INNER CHAMBER OF CAVE.

Q. Cave Music
Overlay 10 9
Take 1

PULL BACK and
CRAB L. holding
MONGOL in fgd. frame L.
to include others in
shot

(BARBARA IS BOUND
HAND AND FOOT AND
GAGGED IN ONE
CORNER OF THE CAVE.
FOUR MONGOLS SQUAT
ON FLOOR ROUND HER.

1 TO D

THEY ARE ROLLING
DICE.

THE FOURTH MONGOL
DRAWS HIS FINGER
ACROSS HIS THROAT.

TRACK IN to dice
and up to CU BARBARA

ALL OF THEM LAUGH
AND GO BACK TO
GAME OF DICE.)

MIX TO

1D, B3, 4C

74A, 4 C
CHENCHU in fgd. 18. EXT. THE COURTYARD OF WAY INN.

PAN him as he
hides

(DR. WHO COMES INTO
COURTYARD AND GOES
TO TARDIS. SUSAN
AND PING-CHO COME UP)

Q.1 Take 1
last
minute

See doorway
WHO into shot

PULL BACK and PAN
him to 'phone box

SUSAN: Grandfather -

PULL BACK to include
PING-CHO and SUSAN
in 3/S

It's all right, Grandfather.
You can trust Ping-Cho.

DOCTOR: It looks as though
I must, doesn't it? Well,
what is it?

SUSAN: Ping-Cho and I think
we know where Barbara is.

DOCTOR: Where

(HE LEADS THEM AWAY
FROM TARDIS)

(1 next - through rails)

(74 on 4)

PING-CHO: Messer Marco was telling us about the Cave of Five Hundred Eyes -

SUSAN: And Barbara was very interested. She may have gone there, without telling anybody, because Messer Marco tried to stop her.

DOCTOR: Do you know where the cave is, Ping-Cho?

PING-CHO: No, my lord, but Chenchu.

Q. 2D Sting

(DOCTOR WHO SEES
CHENCHU STANDING
IN THE SHADOWS.
HE CROSSES TO HIM
AND GRABS HIM)

75. 1 D
MLS through rails L.

CHENCHU in fgd.

CRAB R. with WHO
and CHENCHU

DOCTOR: How long have you been lurking there?

CHENCHU: I arrived this very moment. my lord.

76. 4 C
TIGHT 2/S CHENCHU/WHO

DOCTOR: Where is the Cave of Five Hundred Eyes?/

CHENCHU: The Cave of Five Hun -

DOCTOR: Yes, where is it?

(1 next - Tight 4/S)

(76 on 4)

CHENCHU: On the road to Su-Chow,
my lord. Set back against the
foothills. /

77. 1 D
TIGHT 4/S CHENCHU/WHO/
GIRLS BEYOND

DOCTOR: How far is it from
here?

CHENCHU: About a third of a
league, my lord.

DOCTOR: A mile.

You two wait here. /

78. 4 C
CU CHENCHU

CHENCHU: My lord is going
there now?

DOCTOR: Never you mind.

CHENCHU: At this time of
night? But the cave is haunted
my lord. The spirits of the
Hashashins walk. You should
not go, my lord. /

79. 1 D
M. 3/S WHO/SUSAN/PING-
CHO

SUSAN: We'll come with you,
Grandfather.

PING-CHO: Messer Marco will be
angry. He told us to stay here.

DOCTOR: You'll stay here.
Both of you.

(HE TURNS TO GO.
THEN STOPS)

PULL BACK to include
CHENCHU in 4/S

DOCTOR: What road?

CHENCHU: The road to Su-Chow. /

80. 4 C
4/S CHENCHU/WHO/GIRLS

(Recording Break next)

(80 on 4)

SUSAN:

Oh, Grandfather, you'll get lost.

DOCTOR: Oh, very well, then.
Come on if you're coming. Both
of you.

WHO and THE GIRLS
out of shot

(THE GIRLS GO WITH
HIM. CHENCHU LOOKS
AFTER THEM)

TRACK IN to
CU CHENCHU

CHENCHU: My lord - do not go
there at night - the spirits -
the spirits of the Hashashins
walk abroad. You'll not come
back alive

F A D E D O W N

RECORDING BREAK NO. 4/

1 TO E
2 TO E
3 TO D
4 TO D

B TO 4

FADE UP

81.	1	E	1E, B4, 2E.
		MLS CAVE fgd.	19. INT. OUTER CHAMBER OF CAVE.
		Pillar in R. fgd. frame	(DOCTOR WHO AND THE GIRLS ENTER.) /
82.	2	E 9	Q. Cave Music
		CU MASK	
		PAN to CU PING-CHO then SUSAN and CU WHO	PING-CHO: Frightening.
			SUSAN: Look at the eyes.
			PING-CHO: I prefer not to, Susan.
83.	1	E	DOCTOR WHO: Quite extraordinary.
		Shot a/b	Just as I thought. Quartz.
		WHO to fgd. GIRLS beyond	
		<u>2 CLEAR FOR 1's CRAB</u>	SUSAN: Quartz?
		Fav. masks	DOCTOR: A mineral ore. There are veins of it running through the rock structure and these faces have been carved very cleverly so that at the eyes the quartz is exposed. Most interesting.
			(HE TRIES TO REACH ONE OF THE EYES)
		CRAB R. past pillar as WHO goes behind	SUSAN: Grandfather - we're looking for Barbara.
		TRACK IN to CU CAVE MOUTH	DOCTOR: Barbara - oh, yes, yes, so we are. Well, let's not waste time. Let's go this way.
		MIX TO	
84.	3	D	C2, 3D
		MLS CORRIDOR	20. INT. WAY STATION. MAIN ROOM.
		CHENCHU into shot	Q. Sting 2B
		CRAB L. to include TEGANA in 2/S	(TEGANA AT TABLE. As Tegana CHENCHU COMES turns UP TO HIM)
		(1 next - tight 3/S)	

(84 on 3)

2 TO D

CRAB L. slightly
holding 2/S as
TEGANA forces
CHENCHU to pillar

CHENCHU: My lord -

TEGANA: What do you want?

CHENCHU: They've gone. None
of them has returned, my lord.
Messer Marco, the young foreign
lord, nor the old one with the
young ladies.

TEGANA: The old one? What
are you talking about, old man?

CHENCHU: After you had gone,
the young ladies approached me.
They were looking for him.

TEGANA: Was he not in his room?

CHENCHU: No, my lord. He
was out there.
That's where they found him.
Standing in front of his
caravan. I observed them.
He forced me to tell him the
way to the cave.

TEGANA: Which cave?

TRACK in to
CU CHENCHU

CHENCHU: He forced me, my
lord, he forced me. The Cave
of Five hundred Eyes.

85. MIX TO
1 E² B4.1E². 4D (Fishrod)
TIGHT 3/S 21. INT. PASSAGEWAY IN CAVE. Q. Cave music

WHO in R. fgd.

3 TO E

(DOCTOR WHO, SUSAN
AND PING-CHO ARE
MAKING THEIR WAY
BACK TOWARDS THE
OUTER CHAMBER)

(4 next)

(85 on 1)

DOCTOR: A fool's errand.
That's what you've brought
me on.

Fascinating.

I had important work to do
on the Tardis. But no. You
had to bring me here.

86. MIX TO
4 D
THEY COME OUT (THEY MOVE INTO
OUTER CHAMBER.
PING-CHO REMAINS
AT ENTRANCE TO
PASSAGEWAY,
BENDING DOWN)

87. MIX TO
1 E² 1E, B4
2/S WHO/SUSAN 22. INT. THE OUTER CHAMBER.

Q. Cave Music

4 TO CAPTION

DOCTOR: A fool's errand.
Barbara's probably in bed
asleep by now. Where you
should be.

PING-CHO: My lord. Look.

(SHE HOLDS UP
BARBARA'S
HANDKERCHIEF)

TRACK IN to see
handkerchief

SUSAN: It's Barbara's. I
know it is, Grandfather.
Then she was here.

Barbara, Barbara.

PULL BACK to 3/S
as they begin to
call
PING-CHO/WHO/SUSAN

(PING-CHO AND
THE DOCTOR TAKE
UP THE CRY AS WELL)

2D, A3.

88. 2 D
BCU BARBARA
PULL BACK to see
knife at her throat

(BARBARA STILL TIED
UP IN CORNER. FOUR
MONGOLS THROWING DICE.
VOICES OF SUSAN, PING-
CHO AND DOCTOR WHO
HEARD FAINTLY)

Q.
Gong
Clash

(1 next - 3/S a/B)

(88 on 2)

89. 1 E² ALL: Miss Wright - Barbara -
3/S a/b where are you? Barbara. /

(BARBARA STRUGGLES.
A MONGOL CROSSES TO
HER, DRAWING HIS
SWORD. SHE COWERS
BACK. A SECOND MONGOL
GOES TO THE WALL AND
REMOVES A SMALL SLAB
OF ROCK)

1E, B4, 3E.

89A. 1 E² 24. INT. THE OUTER CHAMBER.
3/S a/b /

2 TO ROLLER //

(SUSAN, PING-CHO
AND DOCTOR WHO
STAND IN MIDDLE)

Fav. TRIO on moves

ALL: Barbara - are you here -
Barbara.

DOCTOR: She must've left.
We probably passed her on the
way in the dark.

(SUSAN CATCHES SIGHT
OF HUMAN EYES LOOKING
AT HER FROM A MASK.
SHE SCREAMS)

TRACK IN to CU SUSAN

What is it?

(SUSAN POINTS)

90. 3 E SUSAN: The eyes - the eyes
moved. / Q. Gong
CU MASK Clash

(BUT LOOKING DOWN
AT HER ARE EYES
OF QUANTZ)

F A D E D O W N
S/I
91. SLIDE: NEXT EPISODE
THE WALL OF LIES

MIX TO
92. 2 /
ROLLER CAPTION

Q. Tape

(Slide next)

ROLLER CAPTION

Starts: Dr. Who
WILLIAM HARTNELL

Ends: Associate Producer
MERVYN PINFIELD

93. S/I
SLIDE Producer
VERITY LAMBERT

94. MIX TO
4 _____/
CAPTION: Directed by
WARIS HUSSEIN

F A D E S O U N D A N D V I S I O N